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LIVES OF GREAT PIANISTS.

Beethoven, Louis Van.

The greatest composer of the present century, was born in Bonn, on the Rhine, December 17, 1770. His father was tenor singer in the elector's chapel, a man of irregular habits, besides being a severe taskmaster to the boy, whose early musical education he superintended in person—a stubborn, impetuous, impatient boy, who hated to sit still, and had absolutely to be driven to the piano, and yet who loved music dearly in his own way. These were circumstances to imbitter the sweets of home, and to provoke to surly self-reliance a genius who could not brook artificial methods, and could feel its own appointed way better than rules and teachers could show it. Yet he loved to talk of the good old grandfather, who died when he was but three years old, and he always cherished a warm affection for his mother. Besides music, the rest of his education was common enough—the rudiments of a public school, and "a little Latin." But the ideal side of his nature found a more genial home in the society of the refined and hospitable family of Von Breuning, his warmest friend through life. The family consisted of the mother, three sons, and a younger daughter, who became Beethoven's pupil. These were his good angels, who could appreciate his mind, and forgive his sins against conventionality. Here he was always welcome and at home; here he grew familiar with intellectual society, and with the works of the German poets.

At the age of 15, he was appointed organist in the chapel of the Elector of Cologne, Max Franz, brother of the Emperor Joseph II. This post was obtained for him by Count Waldstein, an amateur of taste, who was the first to recognize his genius, and his friend and patron through life. An anecdote of his skill and playfulness at this time is related:

"On the last three days of the passion week the Lamentations of the Prophet Jeremiah were always chanted; these consisted of passages of from four to six lines, and they were sung in no particular time. In the middle of each sentence ,agreeably to the old choral style, a rest was made upon one note, which rest the player on the piano (for the organ was not used on those three days) had to fill up with a voluntary flourish. Beethoven told Heller, a singer at the chapel, who was boasting of his professional cleverness, that he would engage, that very day, to put him out, at such a place, without his being aware of it, so that he should not be able to proceed. He accepted the wager; and Beethoven, when he came to a passage that suited his purpose, led the singer, by an adroit modulation, out of the prevailing mode, into one having no affinity with it; still, however, adhering to the tonic of the former key; so that the singer, unable to find his way in this strange region, was brought to a dead stand. Exasperated by the laughter of those around him, Heller complained to the elector, who (to use Beethoven's expression) "gave him a most clever reprimand, and bade him not play any more such clever tricks."

It was while in this situation, a few years after, that he had an opportunity of showing a cantata of his own composition to Haydn, who, on his way home from England, was invited to a breakfast by the electoral band. The result, as we may suppose, was encouraging to the young artist. He continued to busy himself with the composition of small sonatas, songs and especially variations for the piano. A feat of his in this kind displayed his extraordinary power before Sterkel, the most accomplished pianist whom Beethoven had ever heard. The doubt expressed by this finished performer, whether the composer of these variations could play them fluently himself, spurred on Beethoven, not only to play by heart such as were printed, but to follow them up with a number of others extemporized on the spot; and at the same time he imitated the light and pleasing touch of Sterkel, whom he had never heard till then, whereas his own usual way of playing the piano was hard and heavy, owing, as Beethoven declared, not to his want of feeling, but to his practicing a great deal upon the organ, of which he was very fond. But it was natural, that the impetuous, restless young artist should incline more to excess of strength than of delicacy in his playing.

His life in Bonn terminated in 1792, when, by the favor of the elector, and through the instrumentality of his old patron, he was sent to Vienna, to enjoy the instruction of Haydn. He was now twenty-two; and he looked back upon this period as the happiest part of his life. Very little is told of it. Evidently he was not a youth to be easily known. He lived in his art, too absorbed in it to be much given to dazzling exploits before the crowd. The deafness which withdrew him from the crowd at a later period was already predicted and prepared in the rapt and inward tone of his whole mind. He was indeed morally "deaf" from the first to what most regarded the loudest call; by birth and constitution an awkward stranger in the world of commonplace, and ill conformed to its details and its regularities. He had then and always a great dislike to giving lessons. He never would have submitted to it, to help himself; only the necessities of his family and the thought of his dear mother could induce him to it. Madame von Bruening used to compel him against his will to go over to the opposite house, and continue his lessons in the family of the Austrian ambassador. As he knew himself observed, he would sulk along, "ut iniquae mentis asellus," but even on the doorstep would often turn back, and promise to give two hours the next day, for it was impossible to do it now. After one of these occurrences, or any like freak of wayward genius, Mme. von Breuning was accustomed to wink and say, "Our Beethoven has had another 'raptus'"—a phrase which he was fond of using, as we shall see.

It is to be regretted that more is not preserved of his sayings and doings in the house of Von Breuning, for there, it seems, he was in his element. How intimate his relations was to these good friends, and how nobly he could repent of the violent impulses which were always involving him in misunderstandings with his friends, is shown by a letter which he wrote from Vienna to the daughter, his pupil, in 1793.

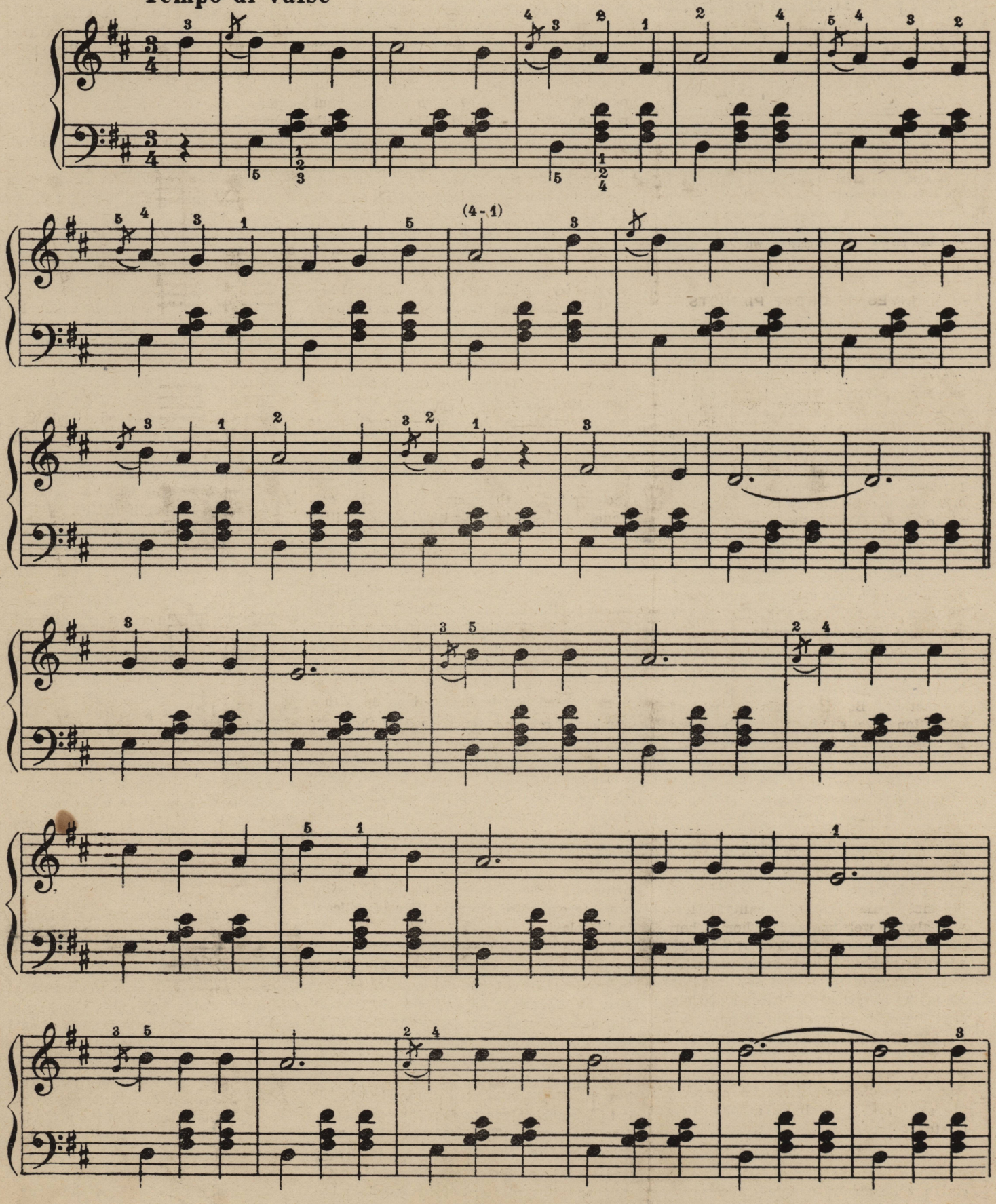
"Charming Elonora. My Dearest Friend: A year has elapsed since my stay in the capital, and this is the first letter you receive from me; yet rest assured you have ever lived in my recollection. I have often conversed with you and yours, although not with that peace of mind which I could have desired, for the late wretched altercation was hovering before me, showing me my own despicable conduct. But so it was; and what would I not give, could I obliterate from the page of my life this past action, so degrading to my character, and so unlike my usual proceedings. It is true, there were many circumstances widening the breach between us, and I presume that in those whisperings, conveying to us our mutual expressions, lay the chief source of the growing evil. We both imagined that we spoke from conviction, and yet it was but in anger, and we were both of us deceived. Your good and noble mind has, I know, long forgiven me; but they say that self accusation is the surest sign of contrition, and it is thus I wanted to stand before you. Now let us draw a veil over the whole affair, taking a warning by it, that, should a difference arise between friends, they should not have recourse to a mediator, but explain face to face. You receive herewith a dedication from me to you, and I only wish the work were greater and more worthy of you. * * * Let it be a revival of the many blessed hours which I spent at your house; perhaps it may tend to recall me to your mind until I return, which, however, will not be so soon. How we will rejoice then, my dear friend You will find me a more cheerful creature, whose days of trouble have passed away, their furrows smoothed by the lot of better days," &c.

(To Be Continued.)

MOONLIGHT AND MUSIC

G. HOLCOMBE

Tempo di Valse



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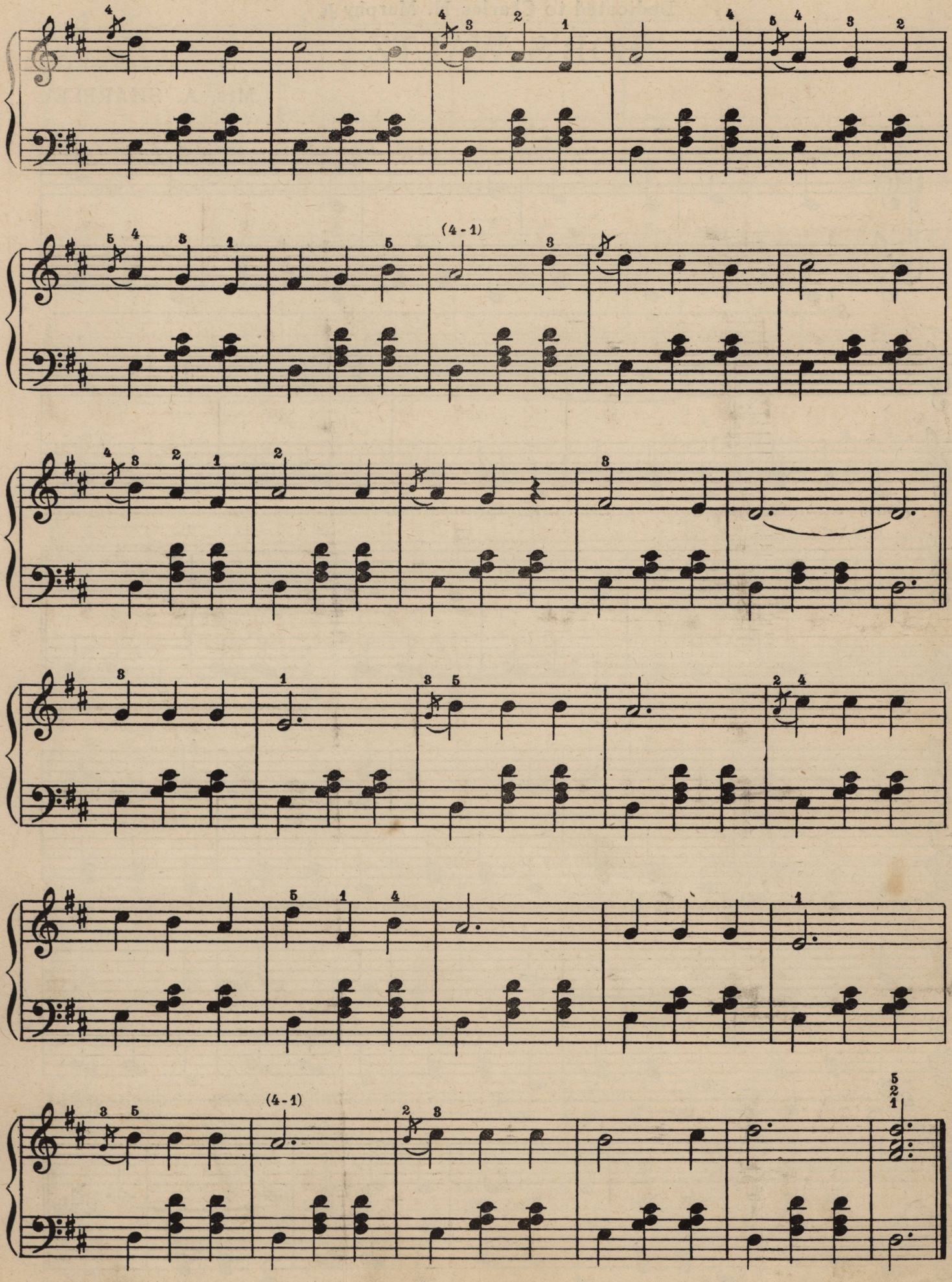
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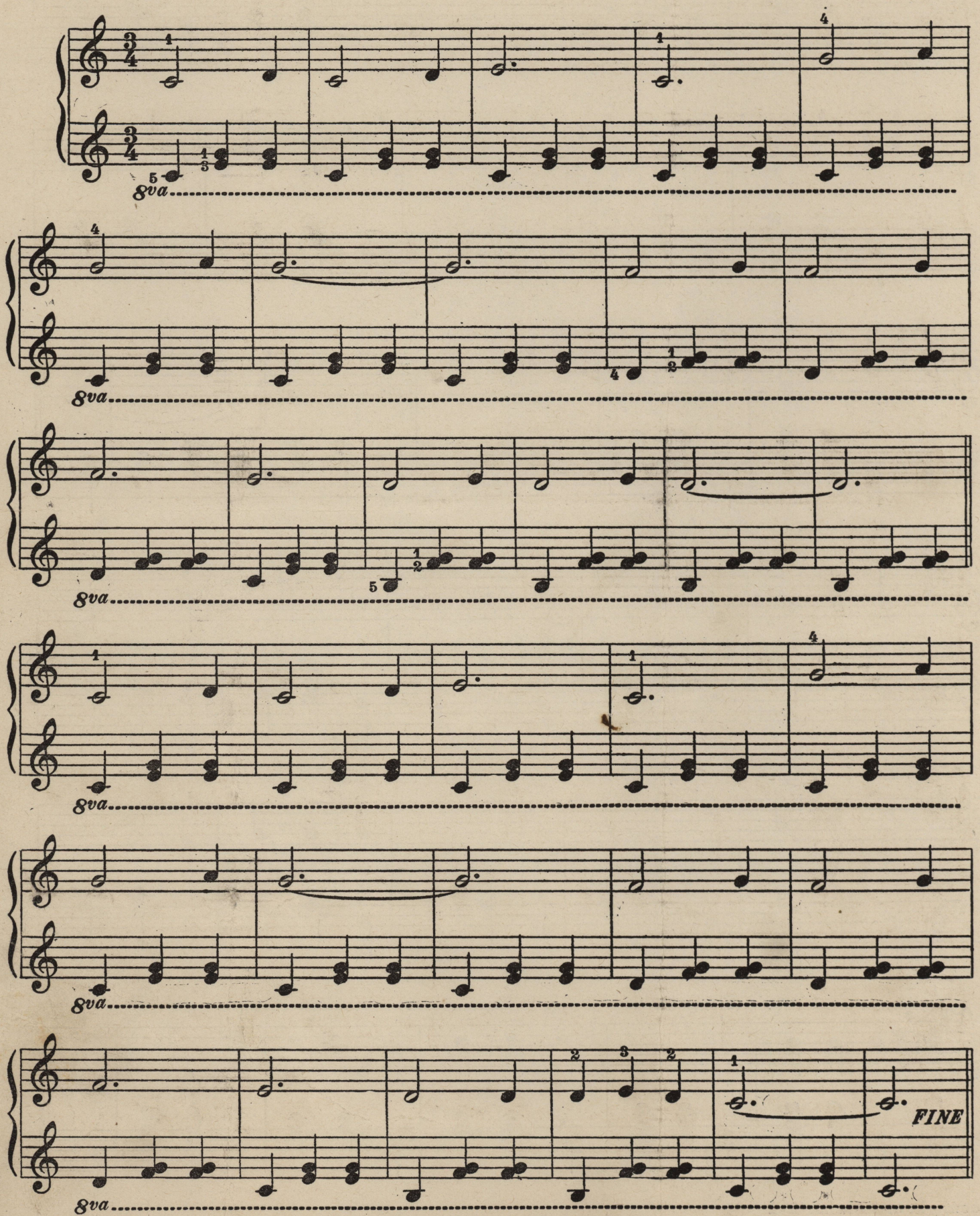
Dedicated to Charles H. Murphy Jr.

BOB'S WALTZ

Mrs. A. SHARPLEY



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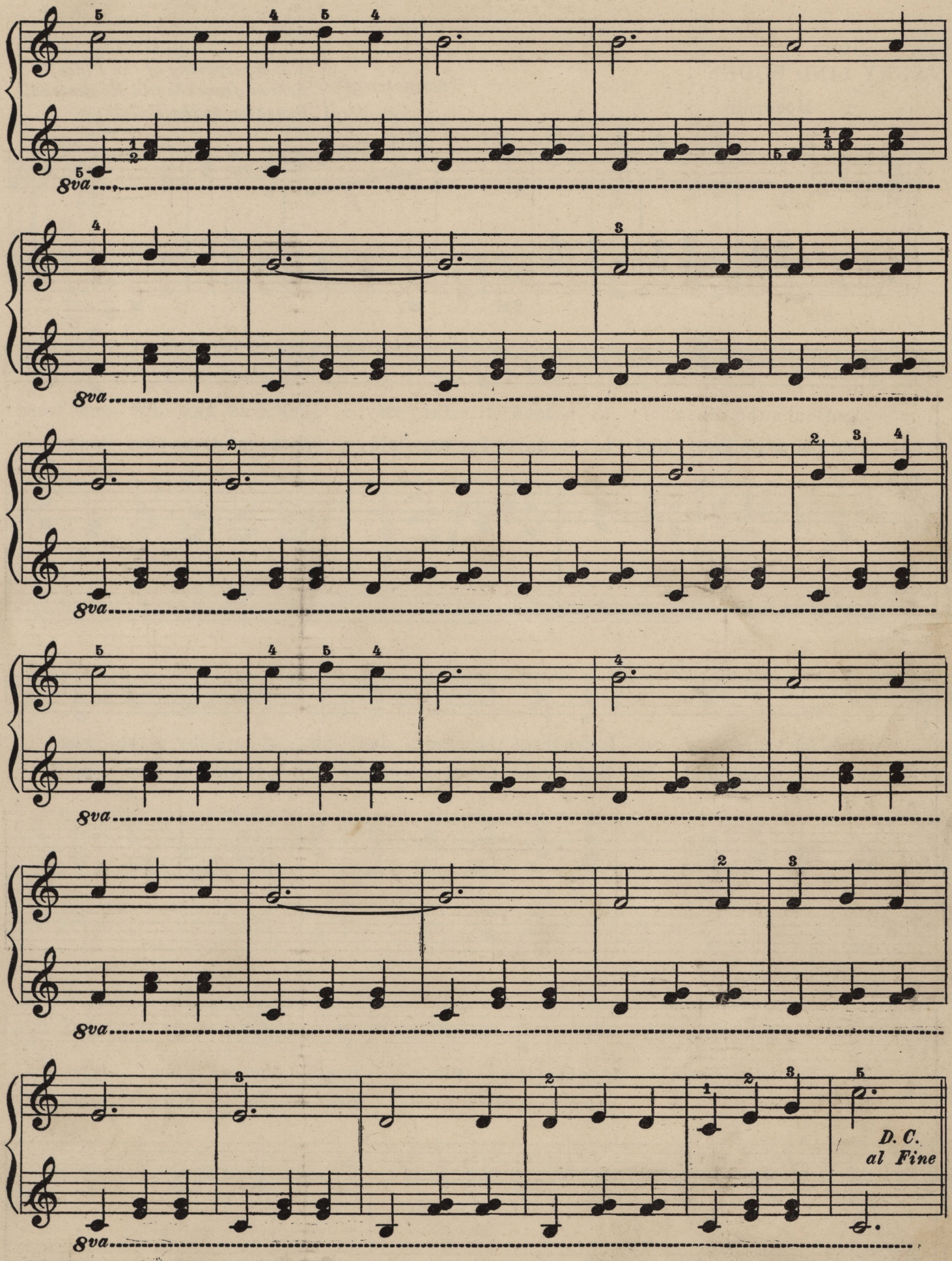

8va
D. C.
al Fine

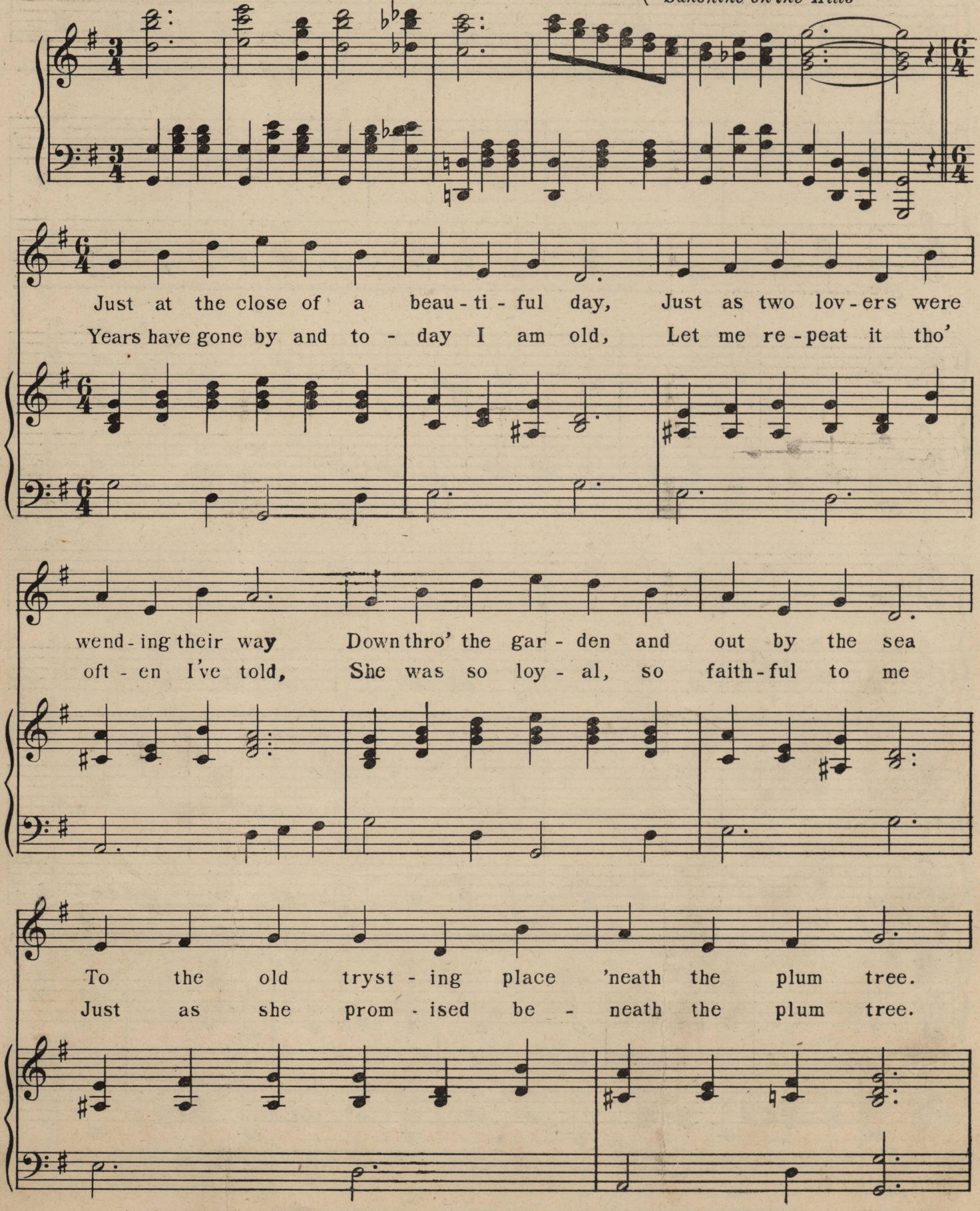
BENEATH THE OLD PLUM TREE

Story by
JENNY LIND OGDEN

Music by
J. OWEN LONG

Composer of { *"The Whispering of the Pines;"*
"Echoes from the Old Homestead;"
"Sunshine on the Hills"

Moderato



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Recitative

p With expression

"Tell me you love me," so soft - ly he said.
Here 'neath its branch - es I love it the best,

p

f *rit.* *a tempo*

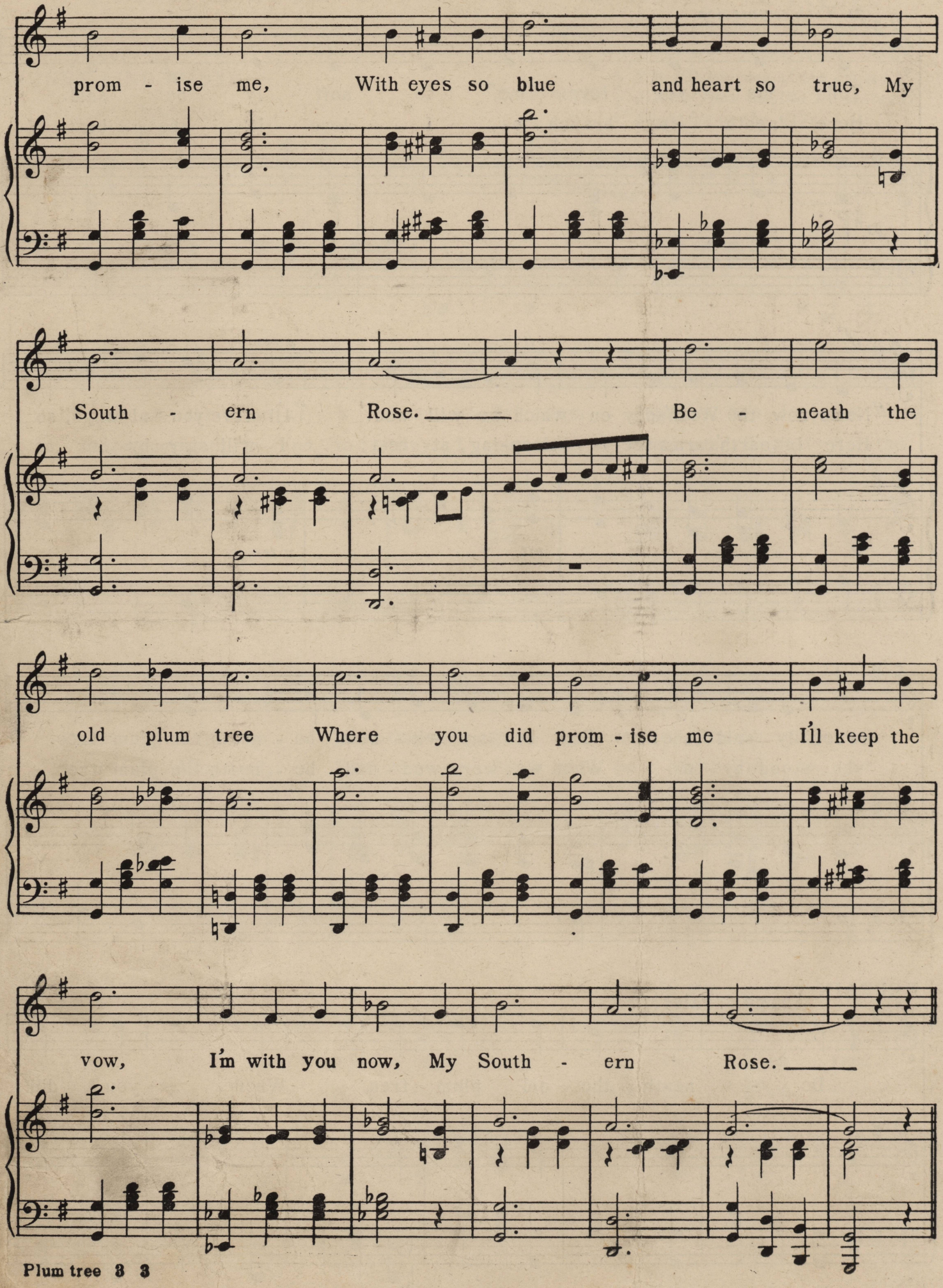
"Name now the Wedn'sday on which we will wed." "I'll love you al-ways," so
Here in earth's arms she is sleep-ing, at rest; I will stay by her as

f *rit.* *a tempo*

sweet - ly said she, God be my wit - ness be - neath the plum tree.
she stood by me When we were wed - ded be - neath the plum tree.

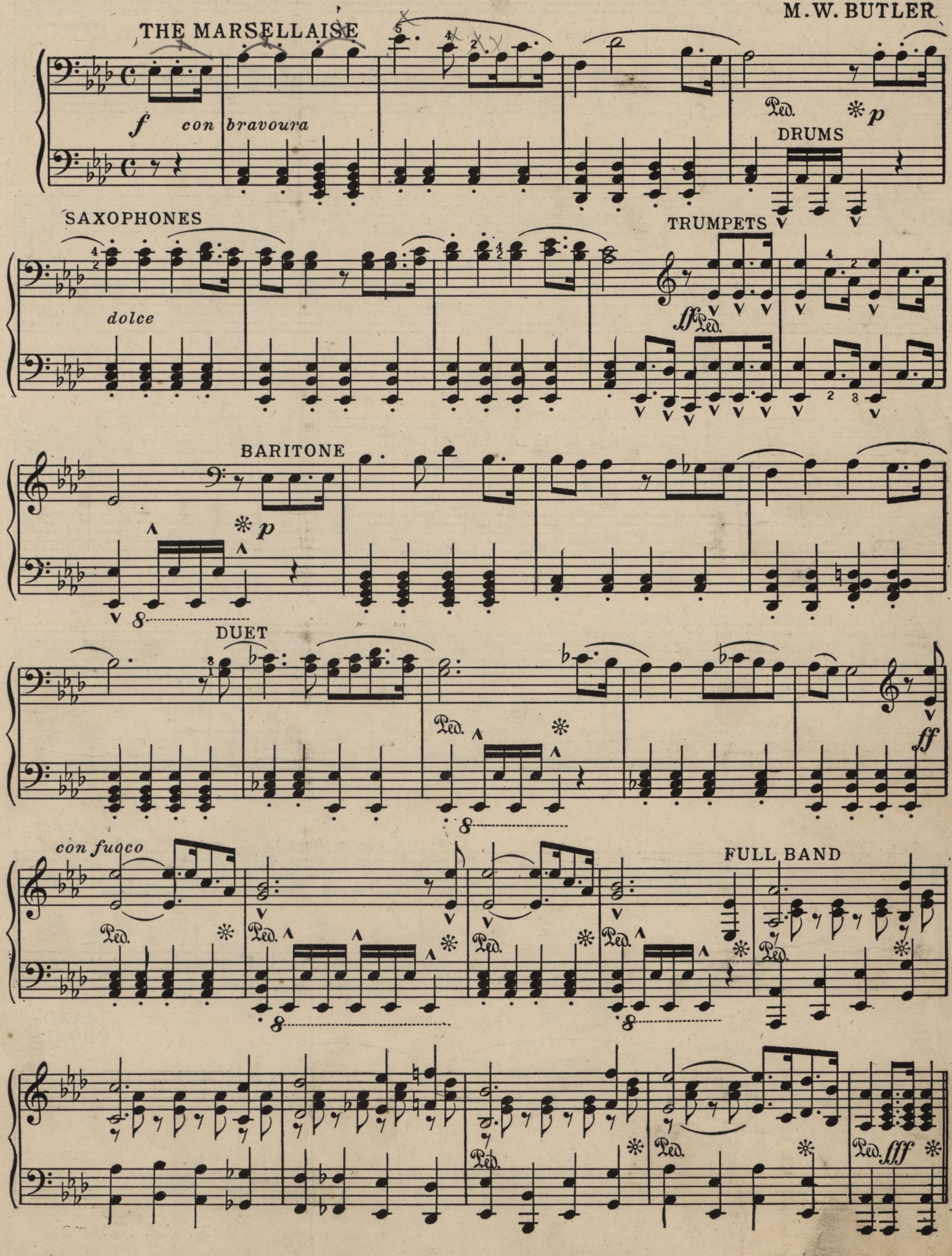
REFRAIN Tempo di Valse

Be - neath the old plum tree Where you did


prom - ise me, With eyes so blue and heart so true, My
South - ern Rose. Be - neath the
old plum tree Where you did prom - ise me I'll keep the
vow, I'm with you now, My South - ern Rose.

FRENCH MILITARY BAND MARCH

M. W. BUTLER



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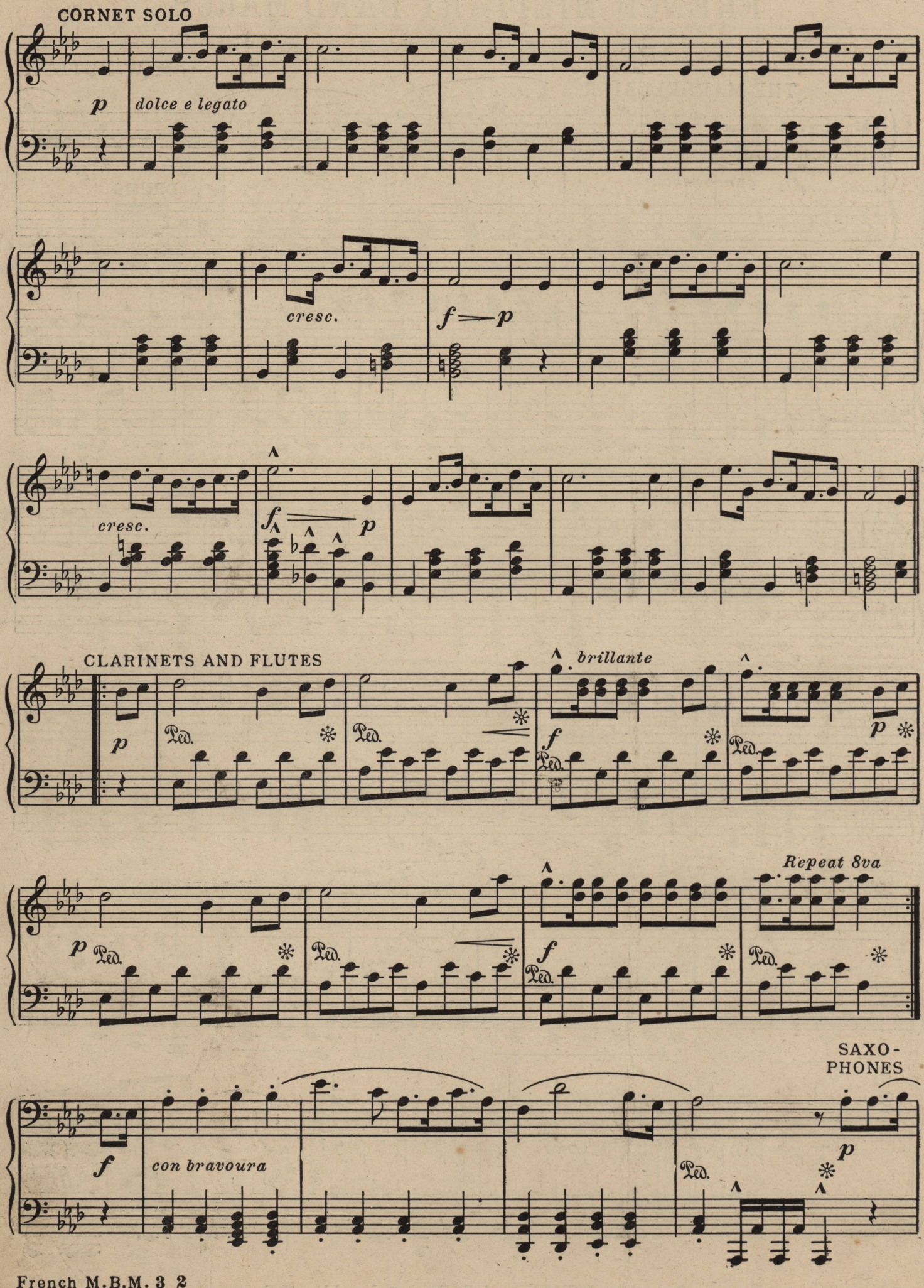
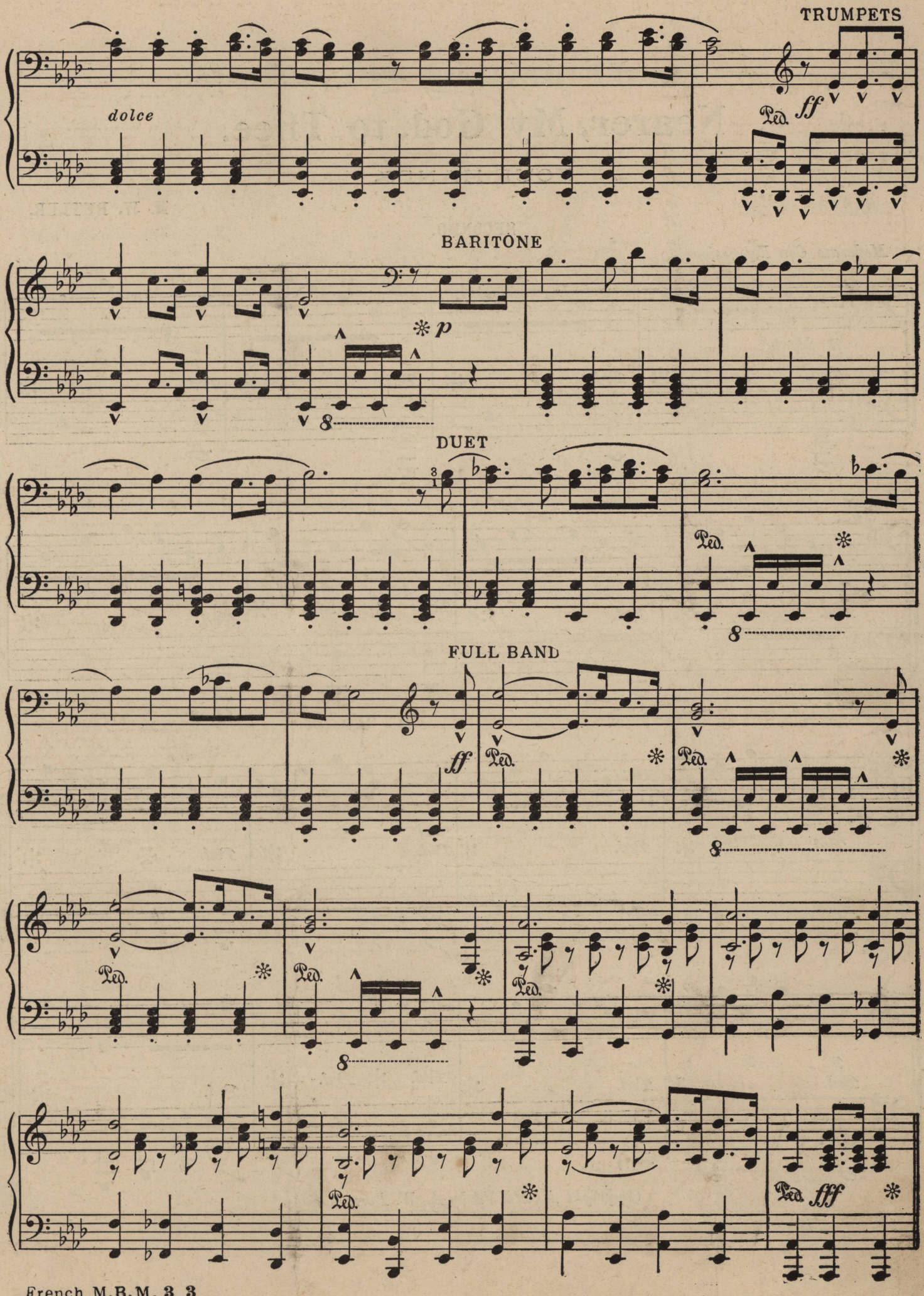

CORNET SOLO
p
dolce e legato
cresc.
f — p
cresc.
f
p
CLARINETS AND FLUTES
p
brillante
f
p
Repeat 8va
p
f
f
con bravoura
SAXO-
PHONES
p


TRUMPETS
dolce
ff
Ped.
BARITONE
p
8
DUET
Ped.
8
FULL BAND
ff
Ped.
8
fff

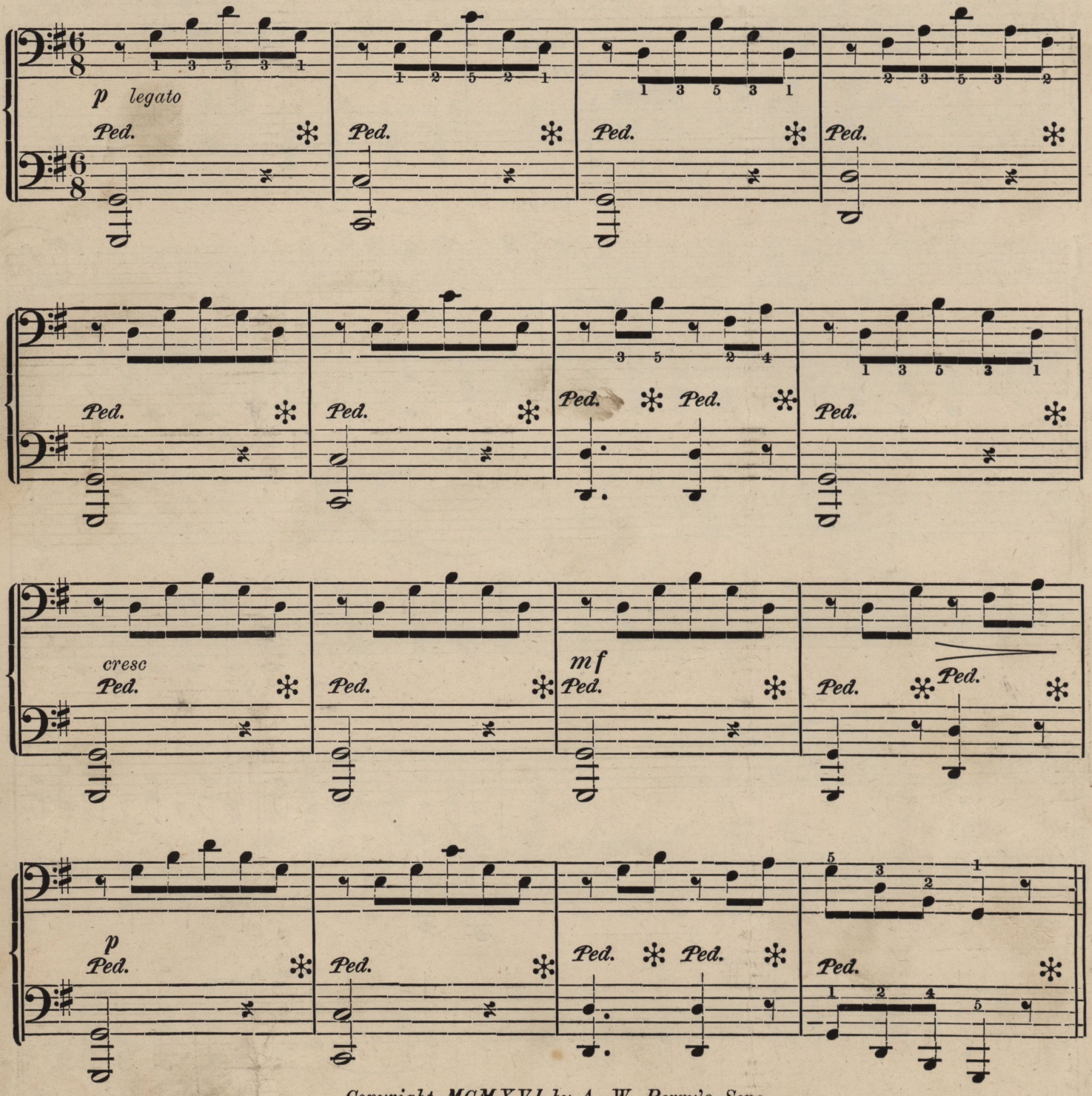
Nearer, My God, to Thee.

FOUR HANDS.

M. W. BUTLER.

SECONDO.

Moderato Con Espressione.



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Nearer, My God, to Thee.

FOUR HANDS.

PRIMO.

M. W. BUTLER.

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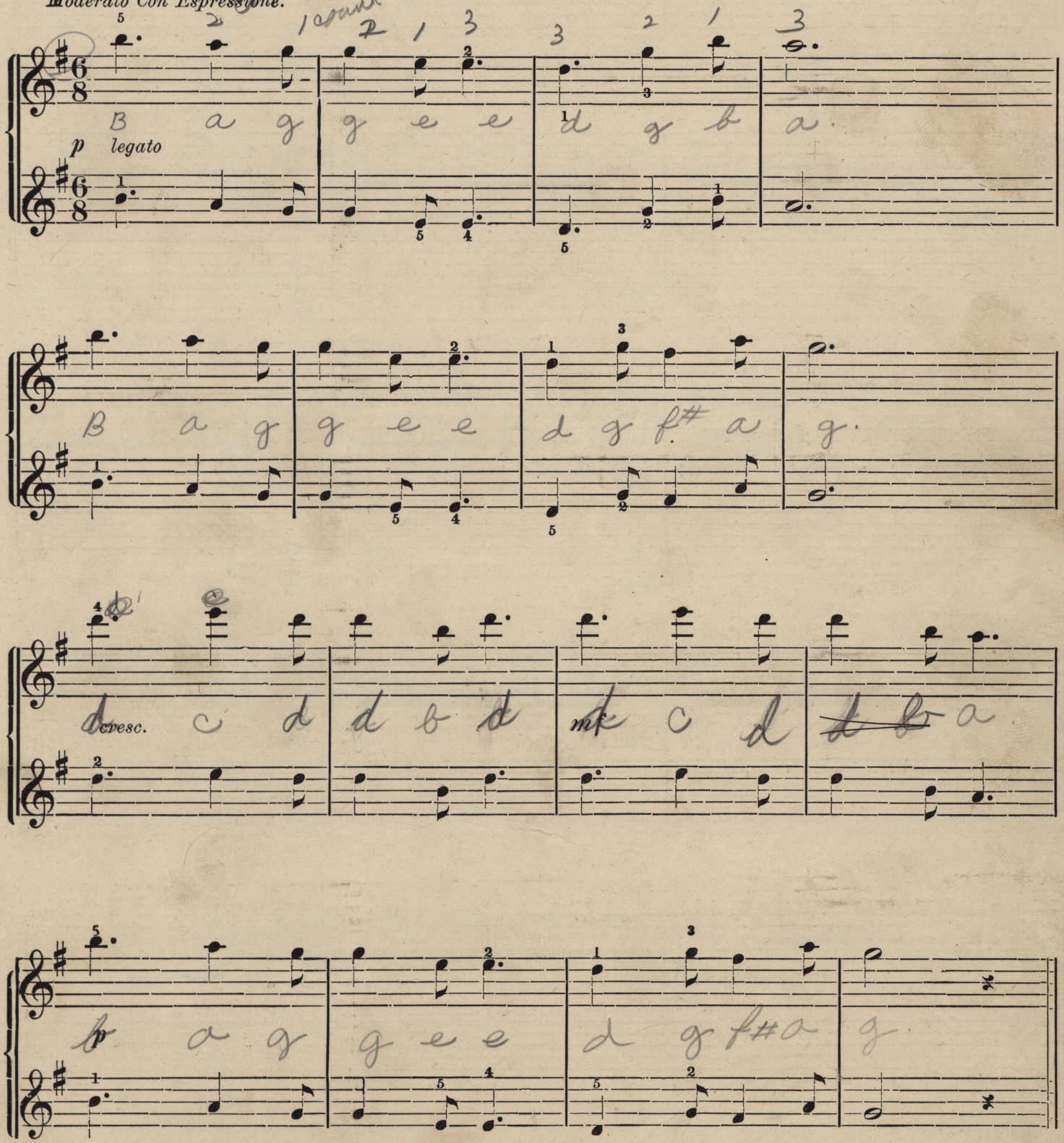

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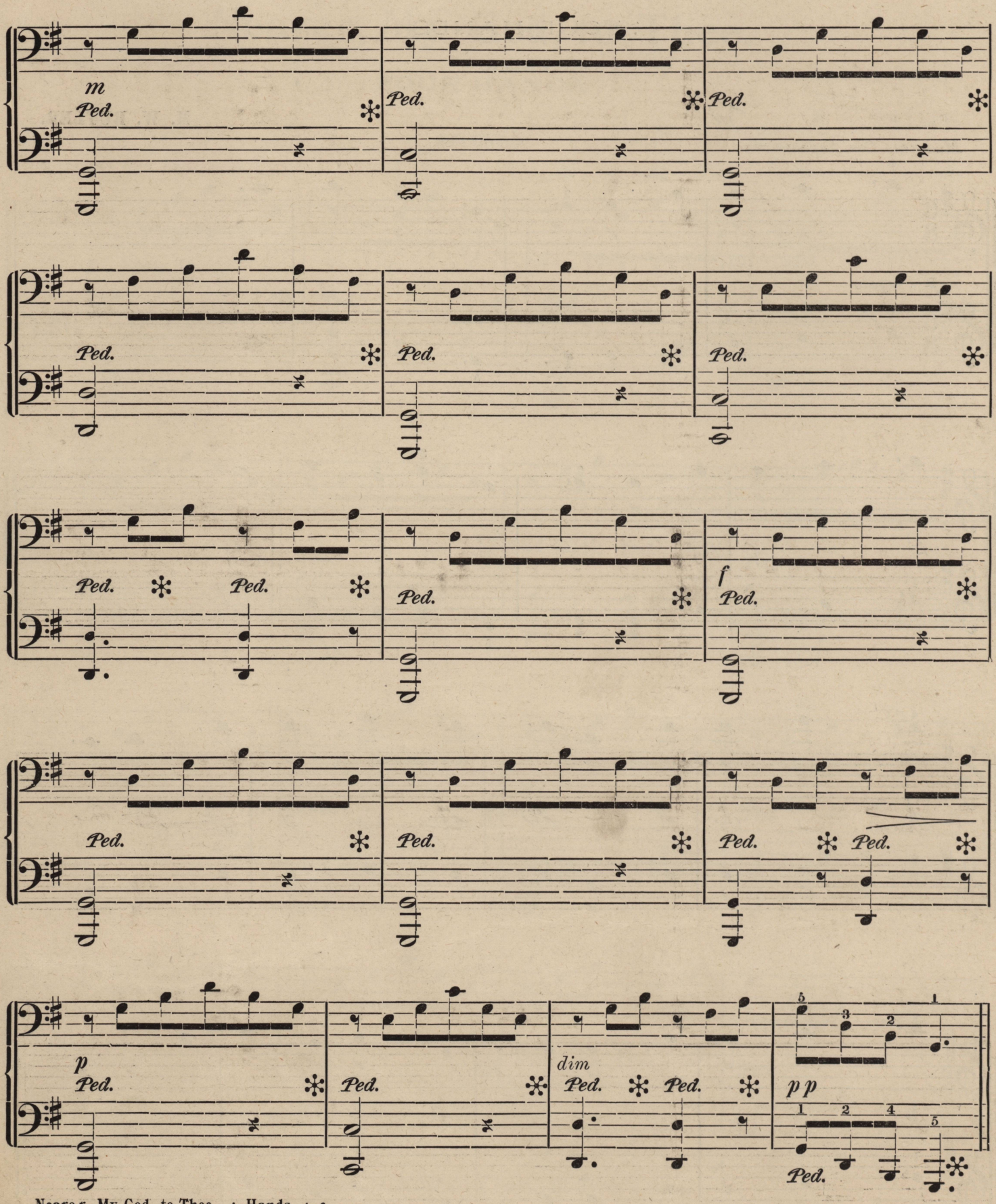
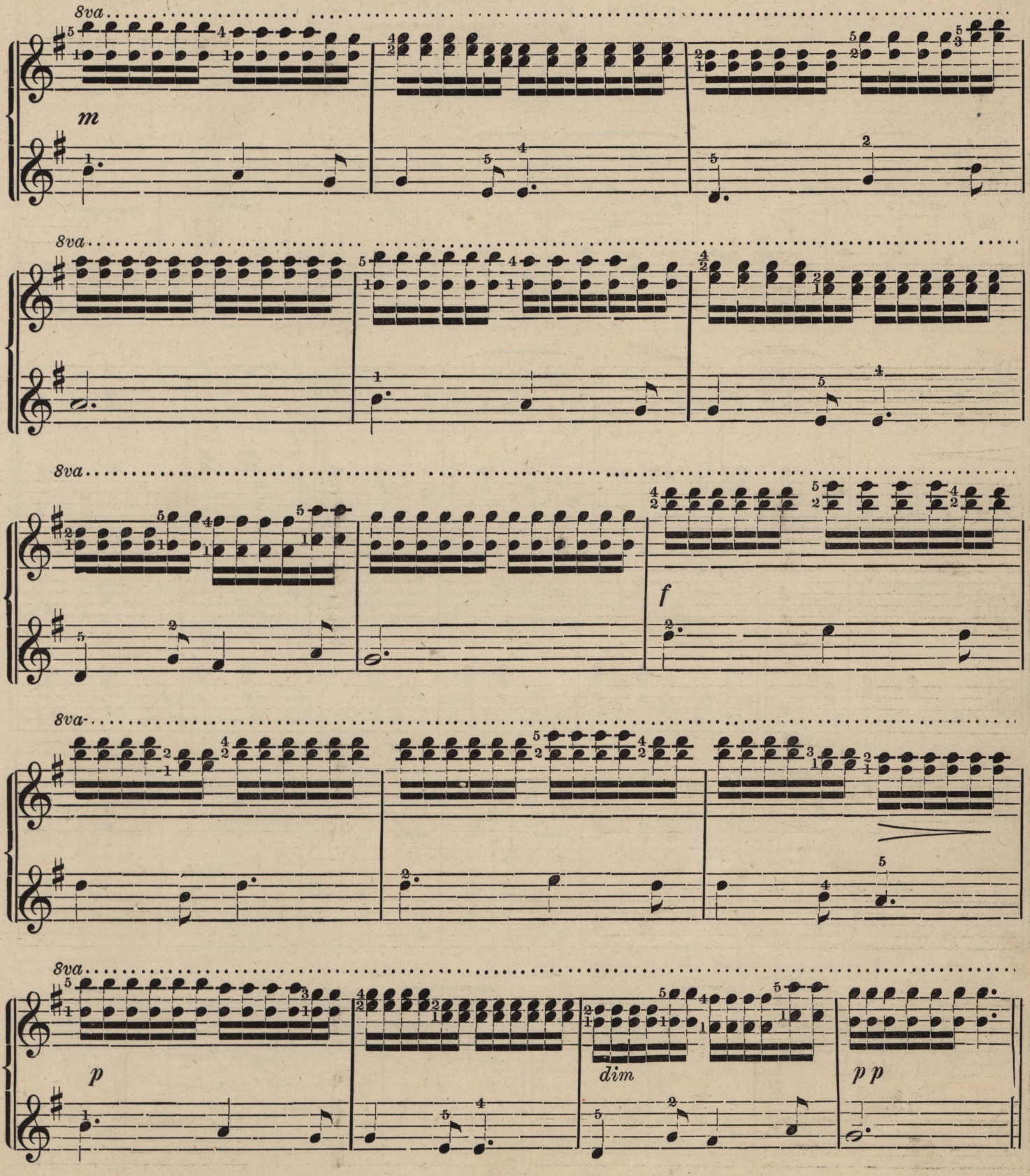
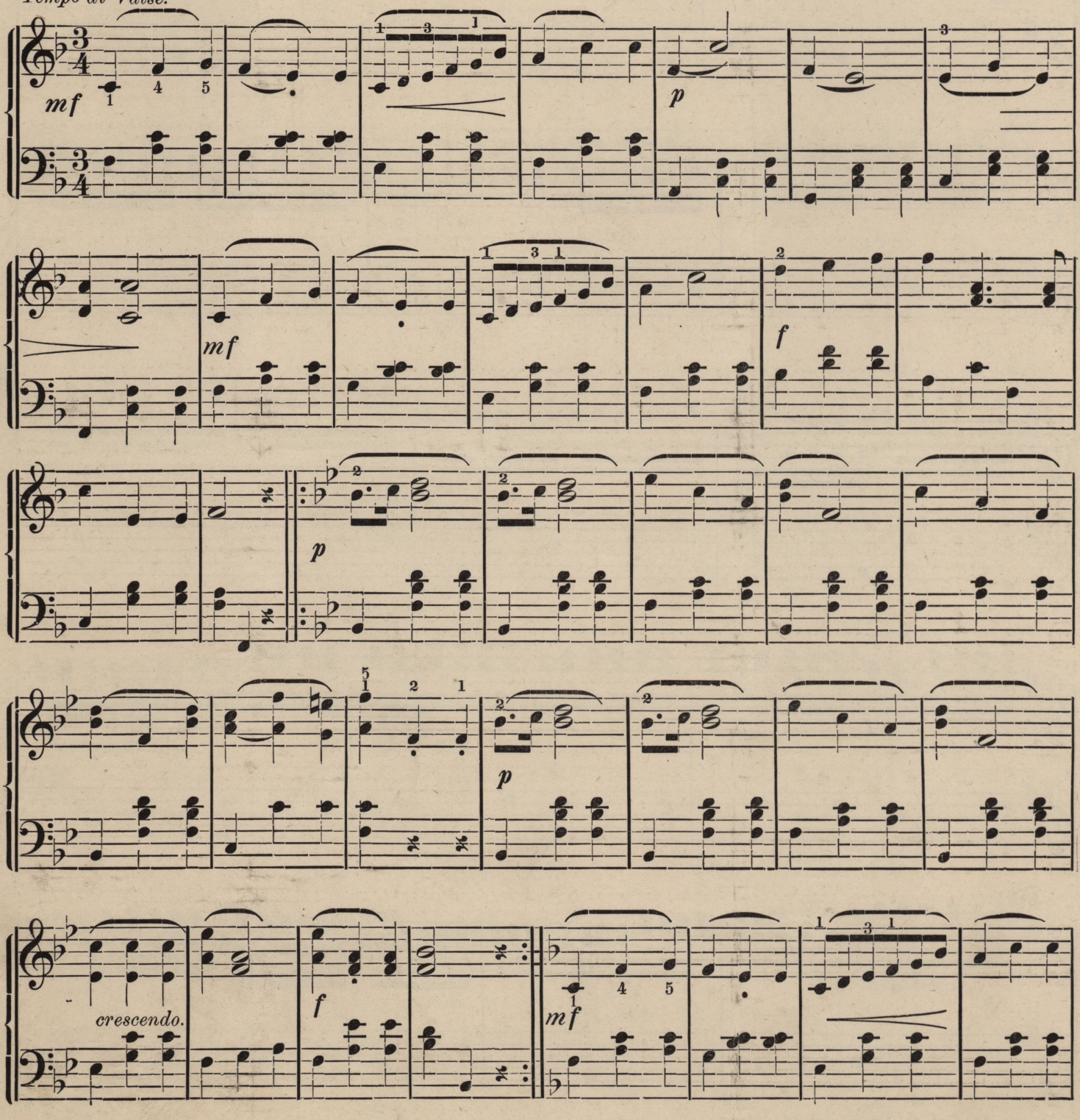

m
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
f
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p
Ped.
Ped.
dim
Ped.
Ped.
5
3
2
1
p p
1
2
4
5
Ped.

PRIMO.



Celeste Waltz.

MAUDE DRAKE.



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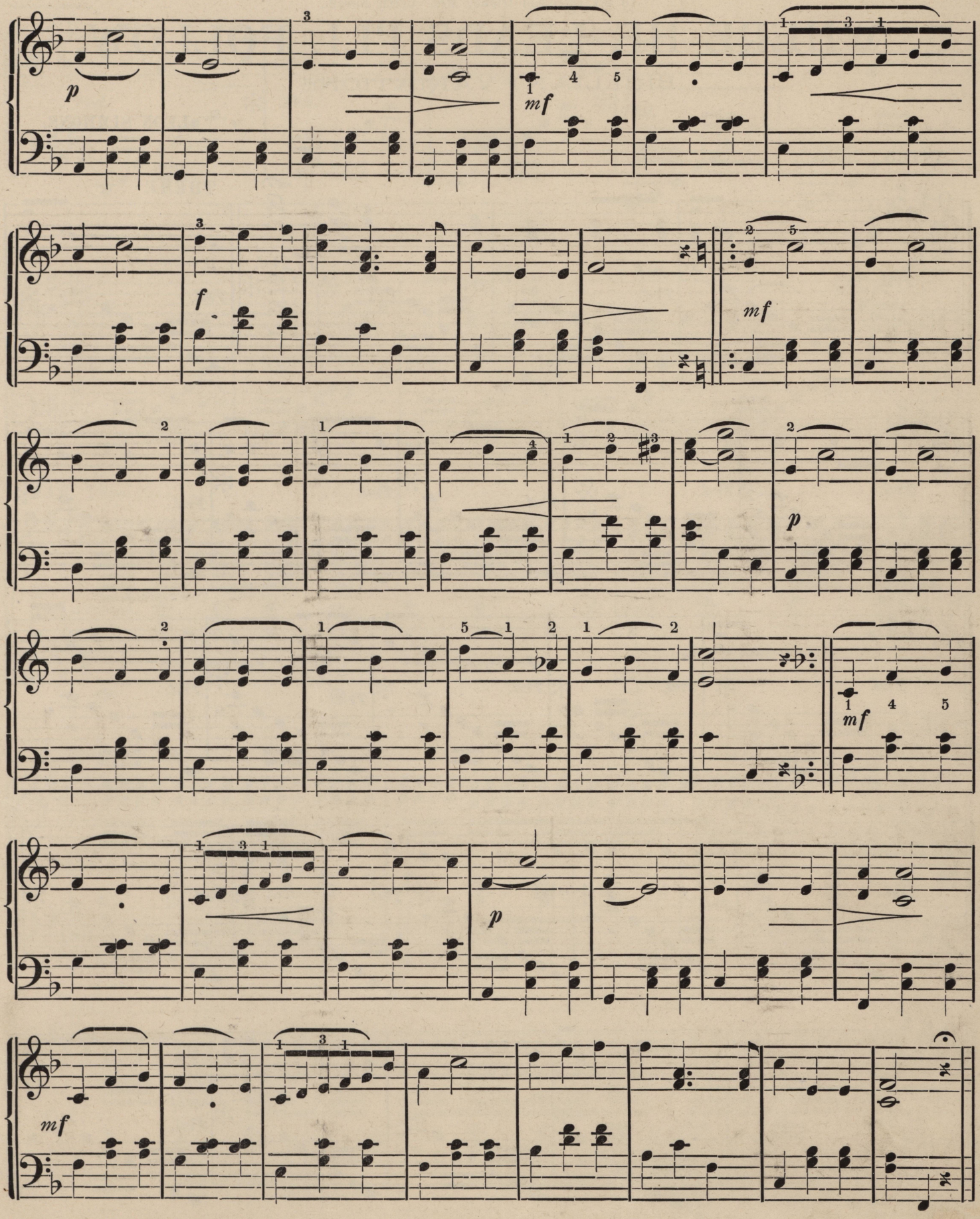

p
mf
f
mf
p
mf
p
mf

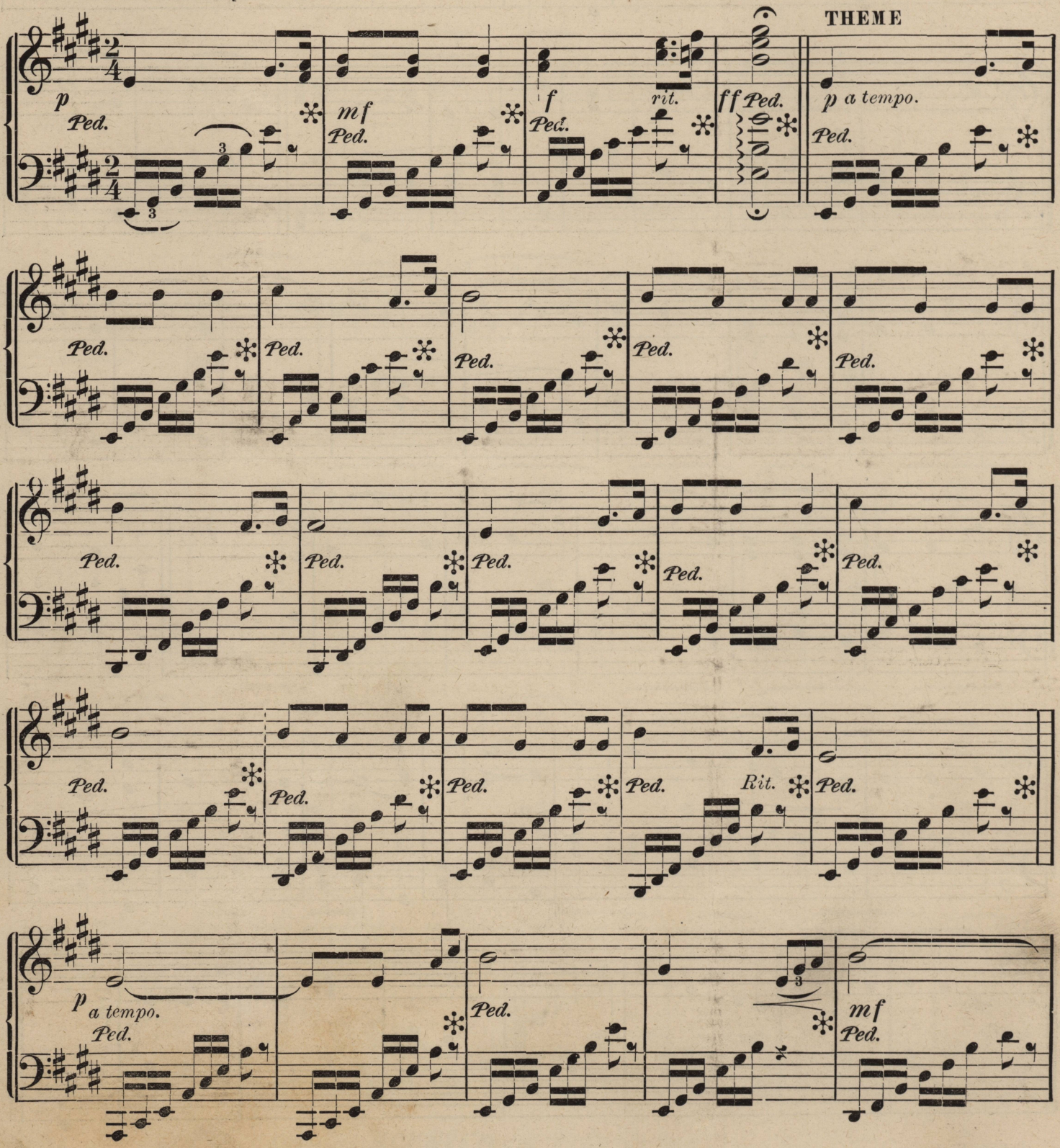
To my esteemed friend, Mrs. Ureth Sneed.

WHERE HE LEADS I'LL FOLLOW.

BRILLIANT VARIATIONS.

LEON SIMMONS.

INTRO. *Andante Espressivo.*



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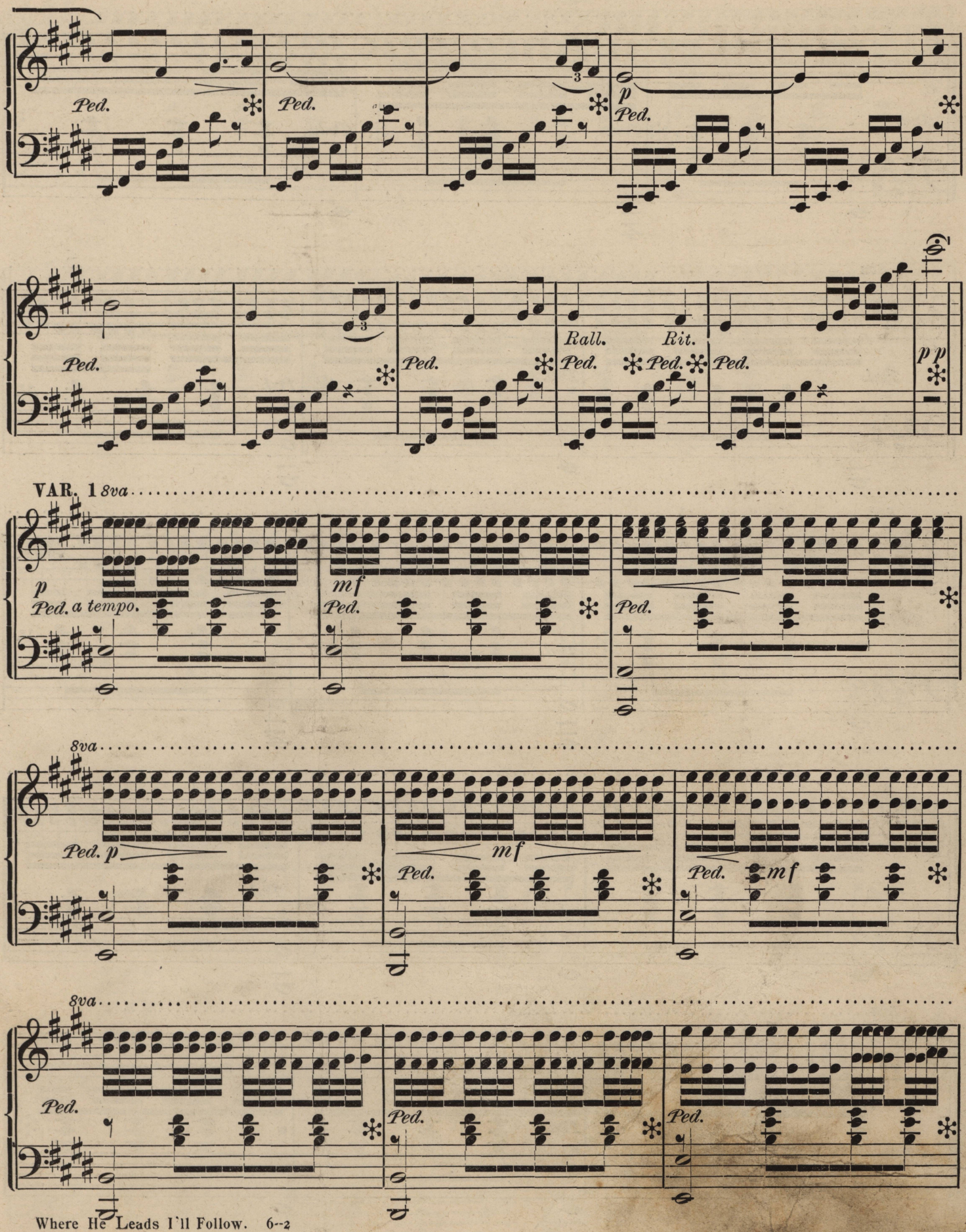
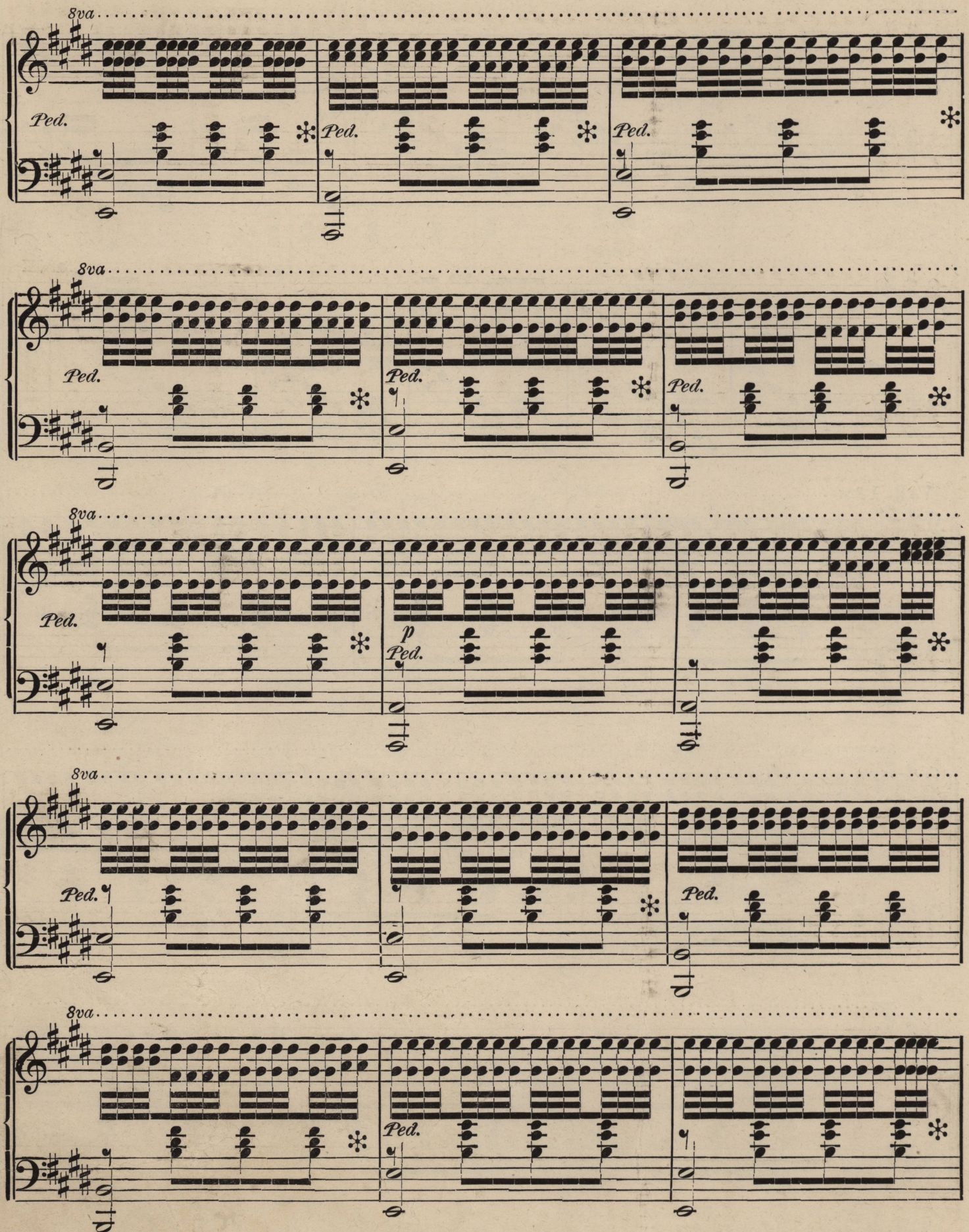
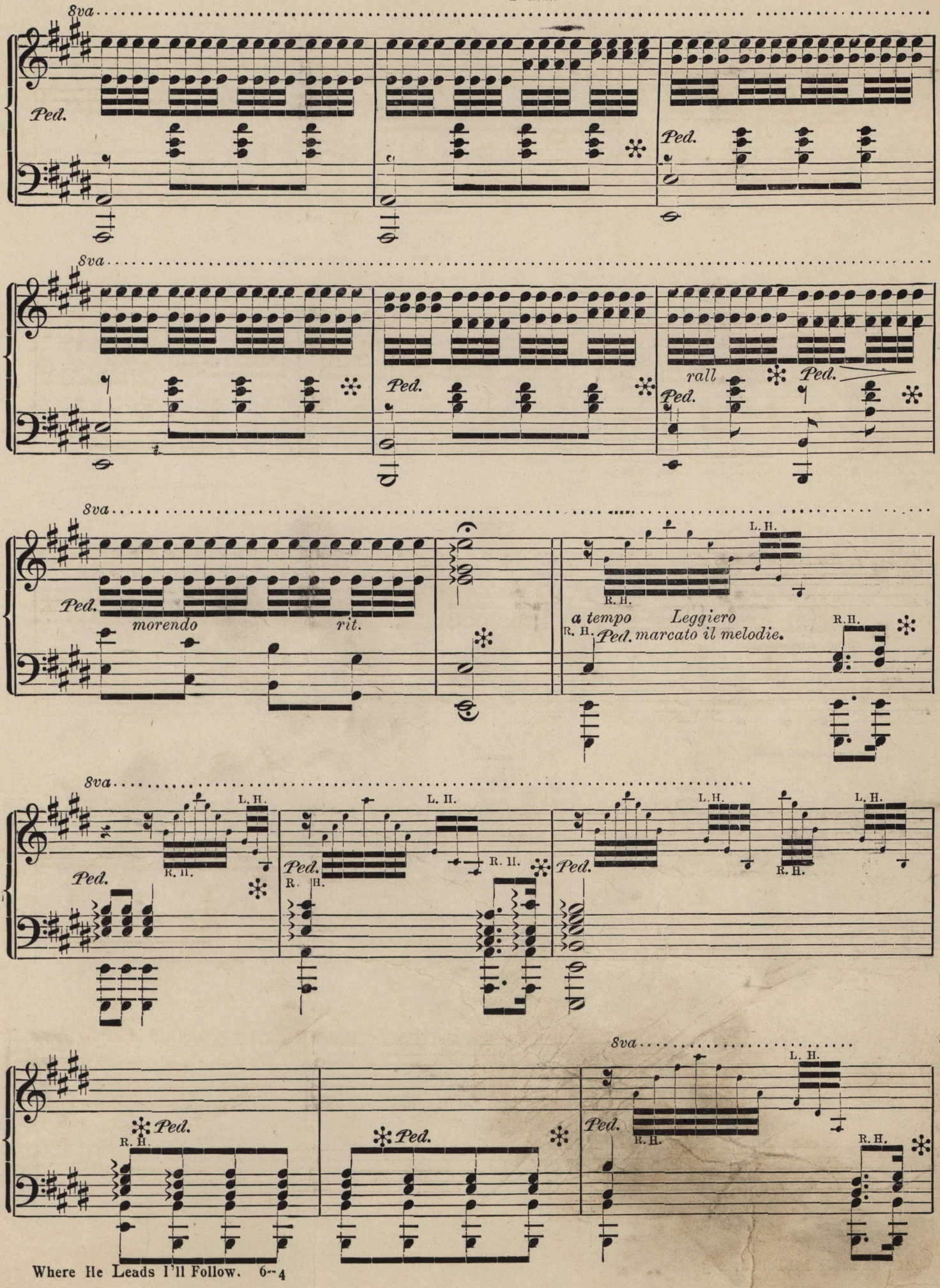
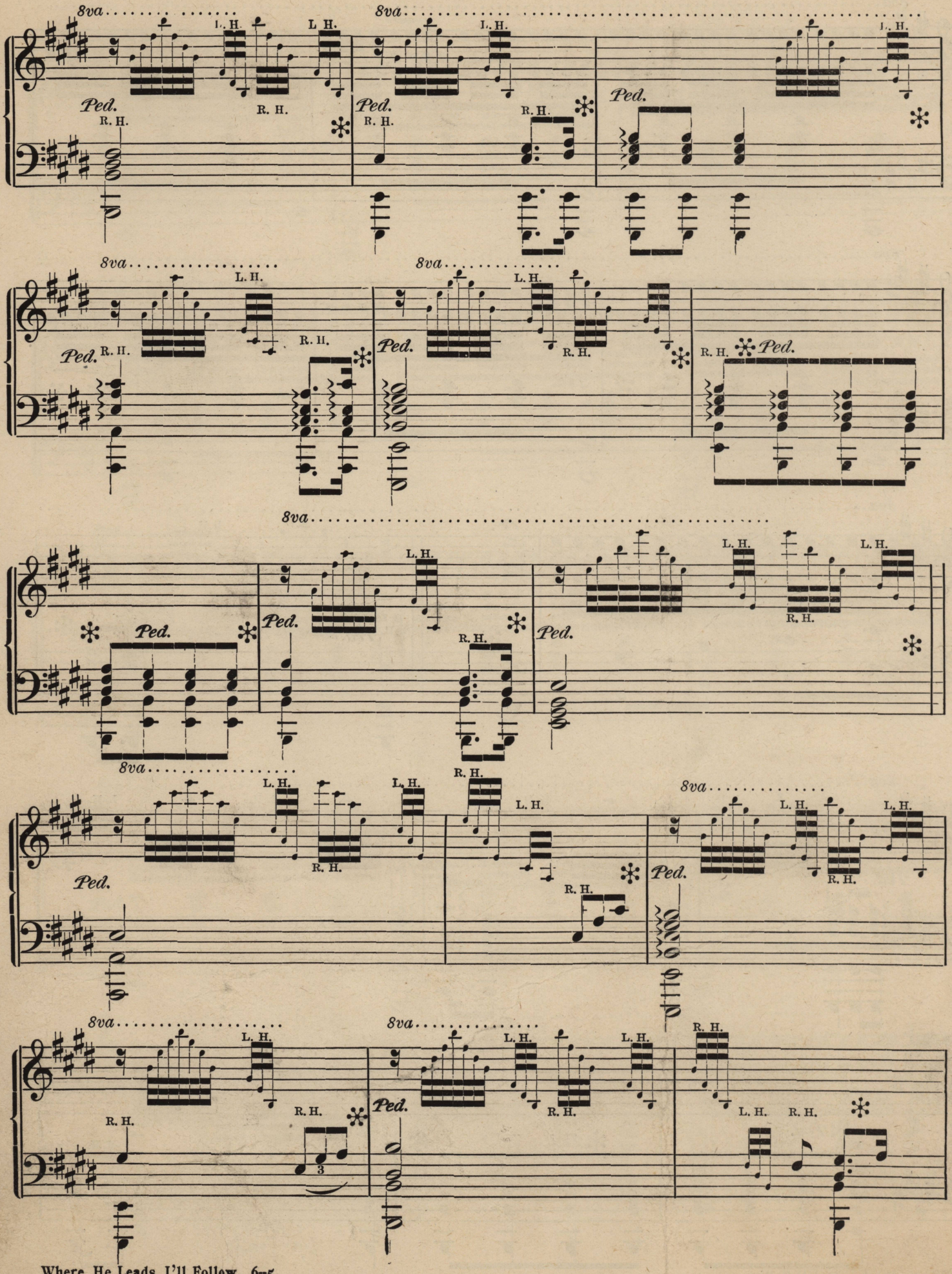
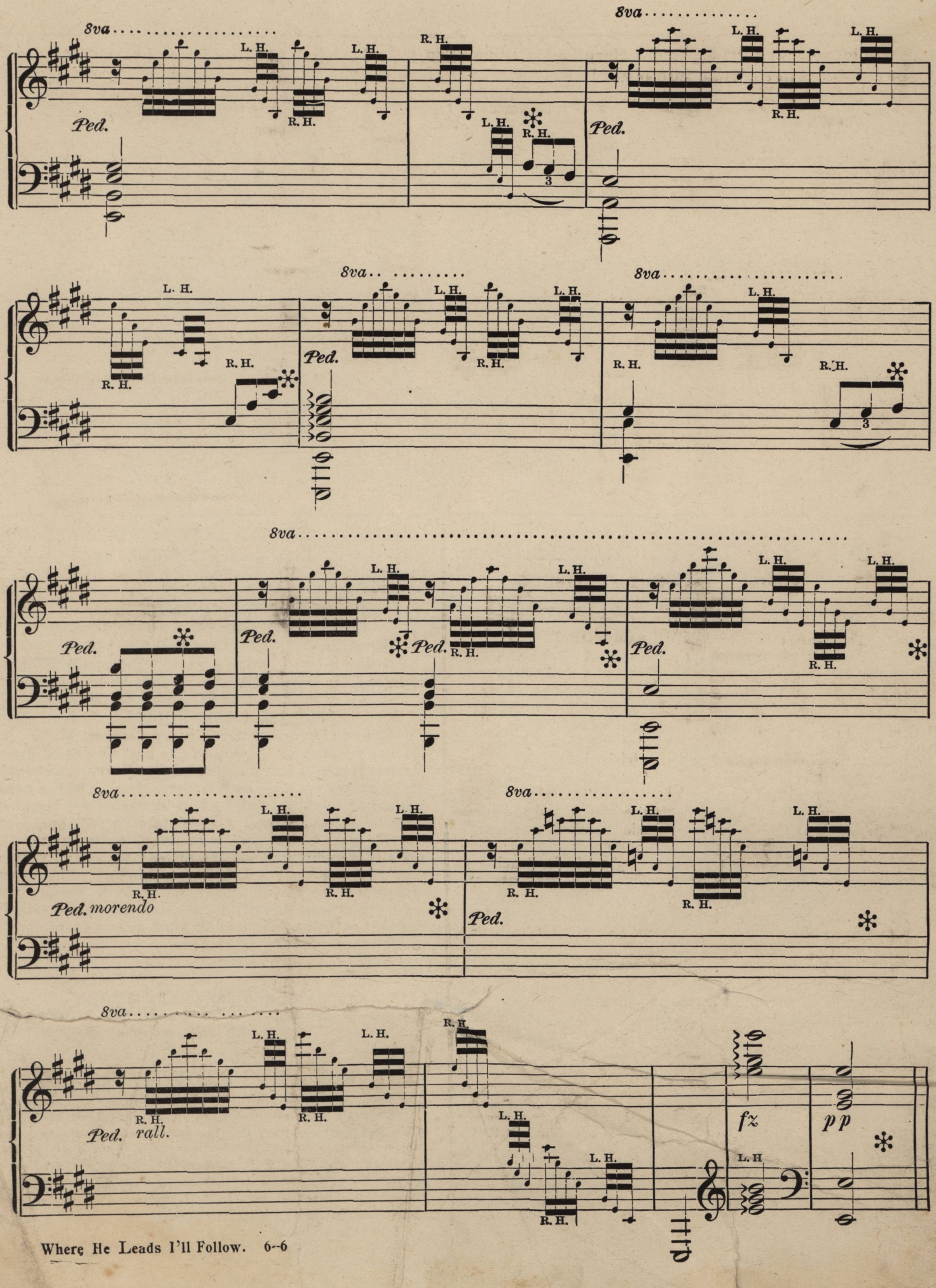

Ped.
Ped.
p
Ped.
Ped.
Ped.
Ped.
Rall.
Rit.
Ped.
Ped.
Ped.
p p
VAR. 1 8va
p
Ped. a tempo.
mf
Ped.
Ped.
8va
Ped. p
mf
Ped.
Ped. mf
8va
Ped.
Ped.
Ped.


8va
Ped.
8va
Ped.
8va
Ped.
p
Ped.
8va
Ped.
8va
Ped.


8va
Ped.
rall
morendo
rit.
a tempo
Leggiero
marcato il melodie.
R. H.
L. H.


8va
L. H.
R. H.
Ped.


8va
L. H.
R. H.
Ped.
3
8va
L. H.
R. H.
Ped.
3
8va
L. H.
R. H.
Ped.
Ped.
Ped.
morendo
8va
L. H.
R. H.
Ped.
8va
L. H.
R. H.
Ped.
rall.
fz
pp

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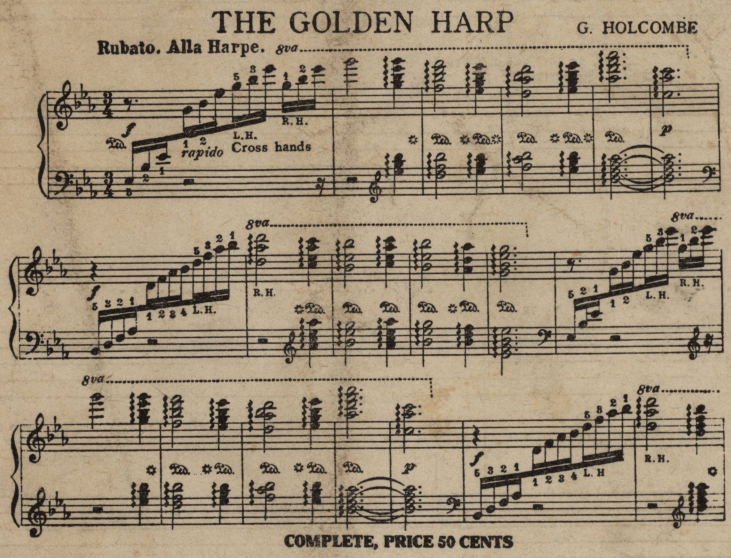

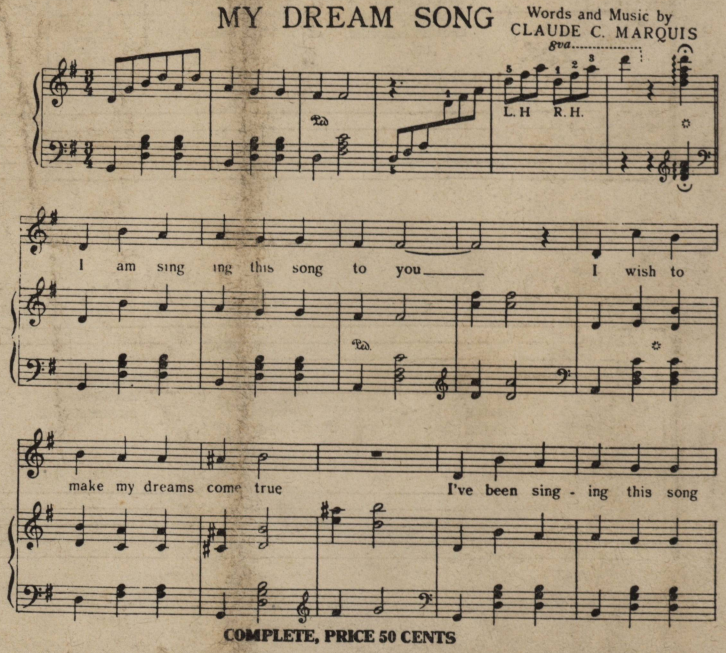

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